

*Engl.*  
✓ **THE AUTHOR  
& JOURNALIST**



**THE WESTERN STORY LIVES**

By J. R. JOHNSON



**THAT PLEASANT JUVENILE FIELD**

By MILDRED HOUGHTON COMFORT



**RED LIGHTS ON GRUB STREET**

By WALTER SNOW



**THE NOVEL PREDICAMENT**

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**JULY, 1931**



**20 CENTS**

# THE AUTHOR & JOURNALIST

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THE NEW TARIFF CHANGES put into effect by the Canadian government on American periodicals are likely to have their effect on American writers, though just what the effect may be remains to be seen. Effective June 1st, all periodicals in both English and French will be assessed a duty of 15 cents per pound on entry into Canada, the only definite exemptions being those of a religious, scientific, or educational nature. Other exemptions may be granted upon application, at the discretion of the Canadian government.

Bulky American publications of the type of *Saturday Evening Post*, *Cosmopolitan*, etc., will be hardest hit. It is estimated that the tariff will mean an increase in price of periodicals affected of between 100 and 150 per cent.

The majority of periodicals on Canadian news-stands have been those published in the United States. There are already indications that, with this new tariff to protect them, Canadian publishers will launch out more widely in the field of general publications. This may open up a wider field for Canadian writers—perhaps more than offsetting any prejudice that may arise among publishers in the United States against work of Canadian writers as a consequence of the tariff.

CONFIRMING statements made recently in this column relative to the hopelessness of trying to market travel articles of the "guidebook" variety, Gertrude Emerson, one of the editors of *Asia* observed to a New York representative of THE AUTHOR & JOURNALIST during the past month: "Tell your writers that just because they might

have taken a trip to Asia, that is no reason why they should write a tourist article and send it to *Asia Magazine*. Hundreds of people are touring Asia. Over three dozen articles on Easter in Jerusalem were received from good folks who didn't take time to think that thousands have been there at Easter and there is nothing new about it."

She further emphasized the specification that must apply to acceptable articles in general; there must be something special as to originality and handling in such articles; something not covered before in the same manner.

DESPITE FREQUENT WARNINGS relative to the submission of manuscripts to new and untried markets, we constantly receive letters from writers who take us to task for having published a market note as a result of which they lost a submitted manuscript.

Naturally, we can not and do not guarantee that every newly announced magazine will carry out its promises of payment, or even that it will survive to publish its first issue. Our function, as we see it, is to publish tips for the possible benefit of readers. Very often a new magazine opens up a substantial outlet for material. Equally often, perhaps, the magazine "blows up."

Superhuman powers of divination, that would enable us to look into the future and predict which magazines are going to survive, would, of course, be very desirable. There is only one fair test, however, of the ability of a magazine to make good, and that is its continued publication over a period of at least a year. If we were to wait a year before announcing a new magazine, certainly subscribers would lose many opportunities to sell their work, and would have just cause for complaint.

We suggest that readers look upon a new magazine (unless issued by an old and reliable concern) as what it is—a gamble. Deal with such magazines cautiously. Frankly, we do not advise submitting manuscripts that still have a chance with established markets to any newly announced publication of a new firm. When you decide to take a chance with some manuscript, be sure to keep a copy of it.

In these days of financial instability the new magazine is more than ever a doubtful venture, and while we shall continue to publish tips concerning those that seem to promise openings for material, we do advise the utmost caution in dealing with them. Naturally, as soon as we have definite information that a new magazine is not treating its contributors fairly, or that it has gone out of existence, this information is published with the least possible delay.

THE DOLLAR BOOK EXPERIMENT, which disturbed the book industry during the 1930 season, seems to have been abandoned. It is stated that Doubleday, Doran & Company, leaders in the dollar book movement, will not publish a single new book of fiction at that price this fall, although they may consider doing so later. The plan was profitable from a publisher's point of view, but entailed hardship for many authors.

# THE AUTHOR & JOURNALIST

July, 1931

## The Western Story Lives

BY J. R. JOHNSTON

*Contributor to Short Stories, Ace High, Cowboy Stories, Triple-X-Western, Lariat Story, etc.*

IT wasn't so long ago that magazine editors and writers were bewailing the passing of a grand old citizen, a revered specimen who had almost become an institution. The sages had gone into a huddle and emerged with sad faces and the solemn pronouncement that Old Man Western Story was a goner, dead on his feet. All he lacked, they said, was to be laid on his back with a lily in his hand, and have somebody shovel dirt in his face.

Then, just as the last rites were about to begin, the supposed corpse came to life! The popularity of the air story, the war story and others whose skyrocketing careers had eclipsed that of the old citizen began to wane. Old Man Western Story, however, girded on his six-guns again, combed out his flowing mane, and with the familiar fire in his eye set out to make it a real race. And at the present writing he's far in the lead and going strong despite his advanced age.

Having more than 400 published yarns to his credit, most of them Westerns of every length, this writer was naturally curious to know if his favorite was merely putting on a spurt or if there was really some ground to believe the reading public was once more giving him full backing. With that object in mind, he asked the opinions of a number of editors and writers well known in their particular field. Some of the answers were little short of astounding, for they marked a distinct departure in future requirements, a change in treatment which should do much to place the Western story on a higher plane.

Roy de S. Horn, editor of *Short Stories*, *West* and *Star*, will demand more realistic stories with life-like characters and good, solid human interest. More genuine feeling and less hectic action is to be the keynote of stories for his three magazines.

Answering my query as to the lament that the Western tale was doomed, he wrote:

No, I do not think the Western story is passe in the American magazine field. It, like every other type of story, is subject to fluctuations of interest due to fads and booms in other types of fiction. But we have always found that it always recovered and went on to new popularity, while some of the temporary fads died out completely. Four years ago the Western was boomed, then air stories, war stories and scientific wonder stories. Only a small percentage of the numerous air and war magazines are being published today, whereas there are almost as many Western magazines as there ever were. Naturally the general business depression has hit every type of magazine, so that popularity and normal conditions cannot be judged by the past year.

During the next year we will be looking for good, fresh Western stories of all sorts with original plots and situations, with good human interest, and with plots that keep you gripped. The story that is merely a story of a contest between honest men and rustlers or sheriffs and bandits, with nine-tenths of the tale a description of fights and shootings and narrow escapes, is likely to have less chance of selling than a story that has a lot of feeling in it.

JACK SMALLEY, managing editor of the Fawcett publications, is so thoroughly confident of the future of the Western story that *Triple-X*, formerly a general adventure periodical, has recently changed its policy and has gone in strongly for tales of the great open spaces, under the title of *Triple-X-Western*. He wrote me as follows:

We have no doubt that *Triple-X* will continue to function as a Western magazine for some years to come. The popularity of Westerns seems to rise and fall in a cycle of five or six years, and were it not for the general depression, Westerns would be in the lead right now.

For a while there was an attempt made to give variety to this type of story by injecting the modern note, employing airplanes and even gangsters in an effort to pep them up. But I believe that the good old standard cowboy yarn with a ranch setting is the type of story most likely to find

favor, and it is this kind that *Triple-X-Western* is looking for.

To this, Douglas E. Lurton, actively in charge of *Triple-X*, added a plea for "less hectic action and more character delineation." If that doesn't strike you as a decided change, consider the fact that little more than a year ago, it was just the other way around. That was the old order. What professional Western story writer isn't familiar with the cry of editors for action, action, and more action? Nothing else used to matter, so long as there were swift-moving situations tumbling over one another to get out of the way of a rootin', tootin', hootin', shootin' climax. A writer couldn't stop to do a thorough job of character building without risking the ire of the editor. It slowed up the action!

AS evidence that pure action has lost some of its appeal, you will find that the pulp magazines are turning more and more to stories which depict strongly the characters about whom they are built. This does not mean, however, that the action story is passing. Action will still be a prime factor, but more and more will editors demand that real feeling, real human interest, be used to cement the story together. There is an overwhelming abundance of material. So far as writing purposes go, the surface of the West has been little more than scratched.

John F. Byrne, managing editor of *Fiction House*, declares:

Right now we are just beginning to dig into the depths of the glamor and romance that has been written into the history of the West; and as our writers continue to familiarize themselves with the history of the great Western era, their stories gain increasingly in appeal value.

I do believe, though, that the stock Western story has lost its charm for the majority of magazines, but this is due to the fact that the writer has failed to keep pace with the Western development as it has been expressed in the magazine field.

A good Western story is—and will continue to be—a sound bet for any fiction publication, regardless of what paper stock the text is printed on.

H. A. McComas, Clayton magazine editor, whose magazines alone have published nearly a hundred of my short-stories and novels, stands steadfast in the opinion that the Western story will not lose its appeal so long as the history of the West is remembered. His letter follows.

Dear Jerry:

To say a lot in few words, my opinion regarding the future of the Western story has not

changed one bit. I still believe that it is one of the greatest of popular fiction themes and that it will be enjoyed by a vast public just so long as that public is red-bloodedly American and so long as the stories given them are really good ones.

You can see from this that I by no means think that the Western story is passe. Nor do I feel that it is losing favor in the eyes of the reading public; on the contrary, I think that it is more popular than ever, as people come to know more about the West. During the next year, our magazines will be looking for the same high-class fiction we have always wanted.

H. A. McCOMAS,  
Editor, *Ace High*, *Cowboy Stories*.

The opinion of F. E. Blackwell, for twenty years editor of *Western Story Magazine*, is bound to have considerable weight. While the stories he uses may not be entirely true of the West as it is today, there is a definite and sound reason for his policy. Too much realism, he feels, is apt to undo what he most strives for, which is to publish a magazine providing some sort of release to the great majority of readers who lead drab, humdrum existences. And that, after all, should be the purpose of all good magazines. Mr. Blackwell wrote:

As editor of the old "Buffalo Bill" weekly, and as editor of *Western Story Magazine* for the past twenty years, I have never used development stories of the West. That is, for instance, I have never used stories showing what the gasoline engine or the automobile has done for ranch life. I have tried to keep as much romance and color in the story as possible. The minute you have the cowboy scooting to town on a motorcycle, you have lost appeal. It is like putting a sailor on a horse. The average person doesn't want realism anyway. We all need some romance; romance is the relief from stark reality.

What the West stands for is Hope. Way back in the days when Horace Greeley said, "Go West, young man," he said that because he thought it was a good thing for the man to go, and the young man went because he hoped to better himself, and he did.

You know, we never have any bad girls in *Western Story Magazine*. Our girls are the kind of girls that all girls should be. They stand for something to be won; a kind of loving cup or medal. So you see, I am for romance, the rolling plain, a good horse under you, a moonlight night and a fair one who has put a light in the window for you.

The writing ability being equal, the romantic story outsells the realistic story ten to one. Romance is life, realism is death; romance is Heaven, realism is Hell!

And, he added that he did not at all feel that the Western story was losing favor. Rather, in his opinion, it was gaining.

JUST for variety's sake, I asked the opinion of a writer who is well known as an old timer, a true Westerner, and who, besides his stories and articles, has been



conducting readers' departments in several magazines. True to his fiery nature, and with strong feeling on the subject, he came right back at me with:

Dear Jerry:

Do I think the Western story is dead? Hell, no, not if you mean stories of the real West. If you mean the synthetic, flash-dash hokey, I say yes, decidedly. It never was Western. It is a sort of fairy story said to be written in a style some jugheads imagine to be Western.

But reasonably true-to-life stories of the West, Lord! There are untold millions of potential readers hungry for them. The field is practically virgin. Even our "best" publications demand that Westerns be jazzed up. But some of these days some publisher will wake up, and then there'll be an awful scramble to get on the bandwagon.

No! Real Western stories are not dead, nor will they ever die. The West, old or new, has been and is the greatest producer of honest, real human interest stories ever known to man!

In all my experience as a conductor of departments for readers, I have never received a single letter praising the blood-and-thunder hokey everyone is familiar with. Kicks? Plenty of them. But the rare, reasonably true-to-life Westerns, the readers deluge me with letters of praise for them. A' e' e' e' e'! Wana M' Dustan! (I have finished).

"COTEAU GENE" STEBBINGS.

There you have it. Old Man Western Story isn't dead. His ghost, a very live one indeed, is riding the ranges once more. Villainous bad men are going to be up to their old tricks again, for there were plenty of them in the real West. But, in many magazines, at least, you'll find that a marked change has come over the old boy, and his hereditary enemies as well.

It's going to be a harder job to put in your stories what the editors want. Your characters are going to have to be real, flesh-and-blood people, instead of mere "gun-dummies" whose feelings and appearances have only been depicted vaguely.

Action? Sure, but weave into it the smell of sage and sweating, dusty cattle at the branding fire; the plaintive wail of a lost calf and the hundred and one noises of a trail herd. Make your characters live and breathe! Lay bare their emotions, their heart-throbs and hates. Make them stand out like a howling wolf against the skyline. Let the reader hear the creaking of the saddles under them and the clattering underfoot as their horses climb a rocky slope.

That's what is going to bring in the fan letters and—more important—the checks!



## THE BIBLE AND THE WRITER

By J. ARTHUR THOMPSON

THE Bible is still a "Best Seller" today, and without regard to a writer's personal religious opinions or convictions, it is a worth-while book to study. As a best seller it must be remembered that the Bible is the literary standard and criterion of hundreds of thousands of people. These people are potentially your readers.

The King James version is claimed by some scholars to be the purest English writing in existence today. This is easily understood when it is remembered that this translation of the Scriptures was one of the first to be placed in the hands of the common people and so crystallized their language. It has preserved in common usage the English language in its purest form.

If one hopes to be even fairly successful in the wide market of religious periodicals, he certainly must have a speaking acquaintance with the Bible. Likewise in using a character of religious bent in a story, one must be certain of the biblical quotations used. It would never do to have Jonah telling Cleopatra that "All the world's a stage."

Aside from the literary and religious aspects of the Bible, it can be made the source of an infinite

amount of material upon almost any subject. For poetry we may turn to the Psalms or the Songs of Solomon. They will furnish us with nearly every type of true poetry we may wish to find.

Romance? The story of Ruth and Naomi is too well known to need repetition; but how many hundreds of twists and variations could be given to it to make a brand new story! The fourteen years of servitude endured by Jacob for his beloved Rachel furnishes a love story which the most scintillating imagination would find hard to equal.

Stories of heroism abound in its pages. The story of David and Jonathan might be turned into a dozen different tales of self-sacrificing friendship. Business stories by the hundreds might be inspired by the Proverbs. Adventure, intrigue, love, hate, humor, tragedy, and pathos parade between the covers of your Bible. Regardless of your religion or lack of it, your Bible will repay your study.

What's that? You say you write for the sex magazines? All right, if you can stir up anything more sexy than the story of King Solomon with his three hundred wives and five hundred lady friends, you're a better man than I am, Gunga Din!

# That Pleasant Juvenile Field

BY MILDRED HOUGHTON COMFORT



Mildred Houghton Comfort

NEARLY every writer thinks he could produce copy for children, if he chose to—just dash off simple little stories and articles and verses, and cash the checks! More often than not he is amazed, when he does try, to find that what looked so easy is really a baffling problem. How do you account for the fact, he will ask, that a comparatively successful writer in other fields should fail to land in that seemingly less demanding juvenile field? Must a juvenile writer have a special kind of talent? Is there some trick to the technique? What are the rules anyway?

During the past ten years I have sold literally dozens of juvenile stories. I do claim one special gift—the willingness to listen to the rules and regulations governing this particular kind of fiction. My editors are always right. Juvenile editors, I have found, are souls of generosity. If you show any promise at all, they will actually educate you to write for them. The David C. Cook Publishing Company of Elgin, Illinois, will send you little books that are worth the price of a good stiff course in short-story technique. That doesn't mean that the Cook Publications aren't *fussy*. It means that they *are*. That's the reason for the booklets.

There are probably more restrictions in the juvenile magazine field than in any other. Rightly construed, this is an advantage. You know, to begin with, just the length of story you are to write. You know the viewpoint from which it must be handled. You know, moreover, whether or not adult characters are permitted or whether the child himself must solve his own problem, or permit others to think for him. You know that the moral tone must be there and the lesson learned to be deduced from the story, not baldly stated. The problem that you have presented must

be one that might be encountered in church, home, or school life. All juvenile magazines, whether published by religious societies or independent publishers, demand clean, wholesome stories, free of sex, crime, and suggestiveness. And yet the modern stories are not namby-pamby by any means. They contain virile action stuff, and they move swiftly and interestingly to a good climax and a satisfactory denouement.

All juvenile material is classified, not according to type, but according to age. Let us begin at the Cradle Roll or Tiny Tot age. Each of the publishing companies has its own little paper for this age. Cook publishes both *Dew Drops* and *Little Learner*. The American Baptist Publication Society sponsors *Our Little Ones*; the Baptist Sunday School Board, *Storytime*; the American Sunday School Union, *Picture World*; the Christian Board of Publication, *Storyland*; the Presbyterian Board, *Stories*, etc.

The little stories for this group of magazines or papers should run around six or seven hundred words, the verse from four to eight lines, and the articles from one to three hundred words. The scene of these stories must be laid in the child's own world. The story should present a problem. There must be an obstacle and the necessary conflict. Neither Mother nor Grandmother shall solve that problem. The child must solve it *himself*. Even when the story is a legendary or "play story," there must be definite plot. Several publications that object to the fairy story will admit the legendary story to their pages.

SINCE it is easiest to explain one's own work, I shall use my stories to illustrate the simple plots of child life tales. In "The Heavy Bag" (*Dew Drops*, October 12, 1930) I opened the story with Jed's boast, "It was so heavy I could hardly carry it into the house." "It" refers to a bag of butternuts that Jed's father had helped him hang up in the cellarway. The boys are invited to Jed's party to help enjoy the butternuts. They have a wonderful time with Jed's pet squirrel, who climbs to the top of the shed with everything they give him and drops nuts, apples, and toys alike through an opening that leads into a feed bin. It is cold weather, and the boys are hungry. They descend eagerly into the base-

ment. Jed is to cut the heavy bag down, and he gives careful instructions to those who are to stand underneath. He raises his knife, saws at the rope, and then—the surprise!—the bag floats down. The boys, with their outstretched arms, are very angry with Jed because they think it a very poor practical joke. But Jed is just as surprised as they are. He must account for the state of the bag, and he must also justify himself in the eyes of his companions. Jed examines the bag and finds that a small hole had been gnawed at the bottom and that the nuts had been extracted one at a time. Who could have done it? . . . Well, they find all the butternuts in the aforementioned feed bin, and the party is a success after all. . . . simple? Yes. But it's quite complicated enough for a six or eight-year-old mind that wants entertainment.

Writers ask me so often where I get all my material. From children themselves, mostly. Children like stories of parties—any kind, any place, any time! They like stories of contests—sliding, skating, building! They like stories of kindly surprises and good friendships and good times. Just as we experience heroism vicariously in the magazine stories we read, so the child identifies himself with the hero or heroine of the little stories he reads. Your juvenile reader wants to be interested and thrilled and entertained just as you do.

But the action must occur in his world. What is his world? There's the rub. To write for children, we must understand children, we must study children, and we must love children. The juvenile writer gets the child's viewpoint only when he is capable of sympathizing with the hopes and fears of the child. The man or woman who laughs at youthful emotions will never produce copy that will appeal to children. Children detect insincerity.

Before passing on to the next group, I might say that all articles for tiny tots should be written from some entertaining or amusing slant. For example, in telling of the manner in which milkweed plants spread their seeds, I called the article, "Aviator Plants that have Parachutes." In writing of the lack of vocal chords in the giraffe, I described the little giraffe as "The Only Baby Who Does Not Cry." There is quite a demand among juvenile magazines for the short scientific article in words of one syllable.

THE second group of juvenile magazines deals with the "Junior" reader. The Junior readers are from nine to twelve years

of age; and Cook's *What To Do* is typical of this group. It appeals to children past the "baby age"—children who are particularly interested in outdoor adventure, caves and boats and strange trails and pets, etc. Above all, these stories must have action. Try to produce very energetic heroes and heroines. But remember that your adventure must actually be more than a mere adventure. It must boast an exciting plot, and the hero must be confronted with some moral issue which he solves after battle with himself or with others. There are two *Junior World* magazines, one published at Philadelphia by the American Baptist Publication Society and one at St. Louis by the Christian Board of Publication. The Standard Publishing Company prints *Junior Life* and the Baptist Sunday School Board, the *Intermediate Weekly*. The length of story for this age is from a thousand to two thousand words, with fifteen hundred as a good length. My little story, "Close At Hand" (*Intermediate Weekly*) is of the adventure type—two children whose boat has been washed down stream by a passing excursion steamer, rescued by using the means close at hand to extricate themselves.

One of the broadest and most interesting groups is published for boys—ages twelve to sixteen. Boys' magazines often pay very good prices for exceptional material. All the world of adventure in sports, in exploration, in science and in home, school, and church life is at your service. *The American Boy* is perhaps the finest independent market; but it is oversupplied with material at present because of its consolidation with *The Youth's Companion*. The Sunday School papers, however, publish good material at fairly good prices, and they always seem to be in the market. Cook publishes *Boys' World*; the Methodist Book Concern, *Target*; the Methodist Publishing House, *Haversack*; the American Baptist Publication Society, *Youth's World*; the Presbyterian Board of Christian Education, *The Pioneer*; the Christian Board of Publication, *Boys' Comrade*; and the Standard Publishing Company, *Boy Life*. In addition to these markets are several independent publishers. *Boys' Life* is the official Scout publication. Then there's *St. Nicholas* and *The Open Road for Boys*.

This group of boys' publications is a very exacting one. The audience is both generous and critical. Your modern boy knows his science and his aeronautics at first hand, and he immediately detects technical errors. Moreover, he detests wobbly information

and uncertain geography. Your adventure story must have a definite and authentic setting; and the lazy writer would do well to eschew a glamorous foreign background with which he does not care to familiarize himself. The editor appreciates careful work, and he often recognizes it with better than usual checks. I read and studied a good many musty columns before I wrote "The Place of Jesus" with a twelfth century French setting (*Classmate*), "Red Rocks," with a modern Arabian setting (*Christian Youth*), and "Halfway Land," with a Judean setting (Cook). The historical tale is usually welcome if well done, and there is no objection to a foreign setting if the hero is an American boy.

THE market for girls' stories is wide. The same might be said of the type of material. The girl of today is quite as capable of adventure as is her brother. She gallops over the prairies on a broncho, she drives her own car, and she rides above the storm in an airplane. She no longer faints or pines or languishes. She is a healthy individual with an optimistic outlook on life. So give her a good story of adventure, of travel, of sports, of school or home or church life—and *let things happen*. Also, a fine, frank moral tone is absolutely essential in a good girls' story.

Each of the big Sunday School Publishing Societies sponsors a girls' paper. Cook publishes *Girls' Companion*; the M. E. Church South, *The Torchbearer*; the American Baptist Publication Society, *Girls' World*; the Presbyterian Board, *Queen's Gardens*; the Christian Board, *Girls' Circle*; and the Standard Publishing Company, *Girlhood Days*. Then there's *Everygirl's* and *The American Girl* (official Girl Scouts publication).

The length of the girls' stories may be from two to three thousand words with twenty-five hundred as the most salable length.

The same rules regarding plot and background obtain here as in the boys' stories. I was fairly steeped in English history before I attempted "One White Night" (*Intermediate Weekly*); and I attended lectures and interviewed missionaries before

attempting "The Far Neighbor" (*Young People*). When I turned out some winter stories for David C. Cook this summer in a temperature that hovered between ninety and a hundred, I was rewarded with a five-dollar bonus for every thousand words. I know of no field where the rewards are so pleasant and satisfying as in this field of girls' stories and boys' stories.

The last group, often called the Senior group, appeals to boys and girls of sixteen to twenty-five. Such papers are *Classmate* (Methodist Book Concern), *Challenge* (Baptist Sunday School Board), *High Road* (M. E. Church South), *The Front Rank* (Christian Board), and *Young People's Weekly* (Cook). The world of home life, school, church, and the worlds of adventure and business may all serve as material. There may be a touch of romance. Character must be as carefully portrayed as in the adult story.

Nearly every one of the boy, girl, and young people's papers publishes serials. Here is an entirely separate field for the ambitious writer. These serials run from six to ten chapters of two thousand words each. The breaks must come, as in adult fiction, at some exciting point so that the reader will look forward with interest to the next issue of the paper.

JUST one more word. The pleasant juvenile field is one of the most worth-while departments in creative literature. Think of what it means to cheer, to entertain, and to help mold the thoughts of the boys and girls of today. The child audience is the most inspiring audience in the world. If it is true, as one publisher puts it, that a good juvenile book is the best insurance for a comfortable old age, free of financial worries, surely the juvenile short-story is a good start toward preparation for writing that book.

The greatest thrill that comes to the writer of juvenile fiction for Sunday School papers comes when he learns that his little stories are being read, not only in this country, but in the missions of every land. Surely that pleasant juvenile field is worthy of our best efforts.



# Some Reflections On the Editor

BY H. BEDFORD-JONES

No. 6 in "The Graduate Fictioneer" Series



H. Bedford-Jones

THE graduate fictioneer simply must know the editors with whom he deals and upon whom his livelihood depends. He should stay as far from them as possible and does not need to know them intimately; in fact, he should avoid editorial friendships, because

they have a financial background, and it is a sad but true fact that friendship and money relations are bad company. Both go to wreck, usually. However, the writer should have a personal acquaintance with his editors—and as I was writing this, occurred an incident throwing some light upon the subject.

There was not a MS. in the factory, all the stock being out on approval, when I came a wire from an editor for a story by return mail. Something had gone wrong, an issue was being held on the press awaiting my reply. I wired him back:

Obtain FINAL REQUIEM from Lord's Magazine explaining editor it is by my request.

I also wired the editor of *Lord's*, asking that he turn over this yarn to his fellow editor. He had only just received it, and I figured it would come back to me anyhow. In a couple of hours came this frantic word from the first editor:

Editor Lord's has accepted FINAL REQUIEM payment wired today must have story suggest something else.

My response:

Editor Lord's is a liar has wired nothing ask Horn of Short Stories for PIRACY REVERSED am mailing carbon you direct.

Now, Roy Horn had had this story for some weeks, which meant a probable sale, as he is usually prompt in returning what he does not like. I wired him, asking to withdraw the story, and back came a prompt wire:

Withdrawal PIRACY REVERSED okeh with me good luck to you.

The incident is its own commentary upon the nature of the editors involved.

The only advantage in meeting editors is to let them meet you, have a point of personal contact with you, and know whether their stories are written by a square guy or a hophead.

That observation holds more truth than poetry, too. Several years ago, when I was starting for Europe, an editor asked me to look up a chap named Perkins. He had bought a good many stories from Perkins, but had never met him, for Perkins holed up in odd corners of France and nobody knew much about him. The editor chap was curious to learn what sort of man Perkins might be.

After some trouble I located him, and eventually found that his main business in life consisted in drifting next to American women on the Riviera and getting them started on the dope highway to hell. So much so that the various U. S. consuls knew about him and had issued warnings. He must have reformed or squirmed out of the French jail that had opened for him, as I see he has a novel out with a publisher here.

While opening up on the editors, I suppose we may as well pan them good and hard, to the joy of disappointed writers. The graduate fictioneer finds himself often accorded far different treatment than that given beginners, by the editors of fiction sheets. To beginners—believe it or not—the welcome sign is out and the glad hand is extended. The poor boob thinks he has at last arrived and is on the straightaway to success; he plays along with the one firm, and finally becomes a graduate.

Then—bang! The policy is to give him the axe, with an avowed determination that he shall not get too cocky. "Keep him in his place!" is the idea. "Keep him glad to sell stories at the same old rate—make him thankful you're his friend!"

SUCH is the viewpoint of the old-time editor, who is still found here and there. The writer who is entirely content to have made a hit and then run right along at the same old rates, of course has no trouble. If his stories make a hit, he deserves a raise, but he rarely gets it by deserving it. He

must then switch over to another magazine and get the editors to bidding against each other. When one editor realizes that he is becoming valuable property to another magazine, competition begins, and competition is the only way of boosting prices.

The writer must naturally play with the editor, make absurd-seeming changes, jolly along the old boy, be diplomatic as possible, and so forth. He might as well know, however, that there are all sorts of editors.

There is the type who, when not pressed for material, delights in turning down anything that comes along from graduate fictioneers; then, when it appears elsewhere, points it out to all his friends as something he turned down—not good enough for him, and so forth. This may seem incredible, but is strictly true. Like the chap who keeps the writer in his place, this type has a twisted psychology in his reasoning, but he exists none the less.

And we have ever with us the man of good promise.

"We're starting with a small budget, old man. Be a good sport and send us in some stuff at half a cent a word! You know me, Al. Once we get on our feet, you'll be the big boy around this office—I'll see to that! You play with me now while I'm small, and you can bet I'll make it worth your while later."

This sort of bunk floods in all the time. It has flooded in for twenty years past, and never, never has the editor remembered his promises. Once on his feet, he turns to green fields and pastures new, and hands the same line to another sucker.

We must not forget to pay the editorial bird who buys "all rights." He is with us yet, although not in large numbers. A fortnight ago I met an editor who had bought a story recently, and I mentioned that his check had borne the penned initials "A. S. R."

"You can't slip that little trick over," I said. "My MS. stated that only first serial rights were for sale, and I'll have the Authors' League fight it out if necessary. However, I changed the check to read First Serial Rights."

"Good God!" he exclaimed in horror. "The firm will raise Cain with you over that! They always buy all serial rights—have never bought anything else from anyone!"

"Pilgrim," I said, "I was dealing with your firm before you ever heard of it, and they tried to pull the same bunk twenty years ago that you're trying now. Forget it! They buy whatever a fool writer will

sell—and no more. They used to have different forms of rubber stamps and checks; nowadays they slip it over in pen and ink if they can get away with it. What they do isn't wrong. It's entirely legitimate to buy all rights if an author is fool enough to sell them—but remember you're not dealing with a novice."

After a little more straight talk, we got along fine, and I'm here to record that this particular editor is one of the nicest, squarest men I ever met in the game. If he had a magazine of his own, without any policy of the firm to shackle him, I believe he'd put it over big, and it would be a pleasure to work with him.

THE evil that editors do lives after them.

We remember all the harsh things about the ilk, and too often we forget how they have advanced us money, how their checks have saved us from the brink of disaster, how they have given us hints and corrections and suggestions of the greatest value. Let us now look upon the brighter side of things.

Editors come and go like butterflies. The magazines drop in circulation; out comes the axe, a new man steps in. All hope to emulate Hoffman, the man who made a magazine, but few seem to do it. The longest editorial tenure that I recall is Kennicott of *Blue Book*—editor or as good as editor of the one magazine for more than twenty years. A quiet, wise, kindly man, this Don Kennicott, and himself a real fictioneer in the old days. And curiously enough, nine out of ten "fans" speak about my stories in *Blue Book*, though few have appeared there in recent years.

Editors regard their writers warily, much as an operative manager regards his songbirds. I hold great gratitude to editors, and here recognize my debt. They dare not cherish vision, they do know their business, and their advice is as spun gold and stardust. One man is ever sending me helps, comments, advice. When I was in the hospital he bought a story that did not quite suit; "Change it later, you may need the money now."

The editor flatters himself that before him pass writers in eternal review, and that the place of any of them can be filled overnight. He is right, but the same may be said of editors. Since the institution of group magazines owned by one firm or man, that one head is the actual boss; his editors are little better than clerks, whose decisions must be approved by the boss before checks are signed.

He is working under high pressure, with his own job always in the balance, and when he takes an interest in his writers, it is very real and sincere, if only for his own sake. Many of our best and kindest editors are writers themselves. Eugene Clancy was one of the best it was ever my privilege to work with. A writer-editor is, of course, the ideal type.

I know this is dangerous ground. New York is rife with stories of swaps and kick-backs—editors who sell their own stories to one another, and editors who pocket a share of the high rates paid a friend. I have heard these tales with names and dates cited. Frankly, I don't believe a word of it. There may be an occasional chap who goes wrong; what of it? If he has any responsible position, he is pretty well checked over before he gets it. And it does not pay to swallow much of this vindictive Bowery gossip about editors—liars are frequent in our business, brethren.

None the less, here is a good story to close with. Bill Huff is a lawyer, who for years had had Chinese clients. He talks and writes Chinese, has studied the people, knows them down to the ground, has banquets given him whenever he hits Chinatown. Bill has a knack at writing, and thought he would do some stories on his

favorite topic. So he cooked up a hot Chinese novelette, and this is what the editor wrote him back:

"Dear Bill:

Sorry to turn this down, but evidently you don't know very much about the Chinese. Suggest that you read some of the stories by Jim Blank and John Blunk and study up on the subject before you tackle it again."

Bill showed me this letter and grinned. "The kick of it is," he said, "that Blank and Blunk are the worst fakers you ever saw, and their stuff is all wrong! I think I'll quit working for guys like this editor, and stick to the law."

He could not quit, however—the fascination of the writing game was too strong for him. Next time I saw him, he had been to New York, and came back talking about this same editor.

"He's a good guy at that," he exclaimed. "We got acquainted and I'm strong for him. Maybe he made a mistake or two—but who doesn't? I found that he doesn't know anything about the Chinese and doesn't want to know anything about 'em—that's his pet aversion. So everything's jake now, and he's one of the best fellows you ever met!"

Which proves the wisdom of knowing something about your editors.

H. Bedford-Jones concludes this series next month with a discussion of "Building a Career."

## Editors You Want to Know

H. NAPIER MOORE

Editor of *MacLean's Magazine*



H. Napier Moore

IN Canada, the best selling magazine is *MacLean's*. United States periodicals circulate in Canada too, some of them heavily, but *MacLean's* outsells any of them. It was not always thus. Canada has a population just a little larger than the combined populations of New York city and Philadelphia. Canadian publishers lack the huge revenues made possible in the United States by a vast population and a

wealth of advertising. They cannot bid high in the international literary market or provide the reader with the quantity of material sold for ten cents by their American competitors. Yet in the past few years *MacLean's* has marched ahead in a phenomenal manner.

One of the main reasons is its editor, H. Napier Moore, a young man who is yet comfortably dodging the forties, but who has packed into his life an amazing variety of experience. Born and educated in England, he first came into prominence by upsetting the decorum of the school with feats of ventriloquism. Forsaking school at an early age, he tasted commercial life as a secretary. It bored him. Life on the vaudeville stage seemed more adventurous. With a ventriloquial dummy, off he went, varying theatrics with trips to sea as "fifty-second steward." But in the back of his head there always had been the ambition to be a reporter. At eighteen he became a cub on the staff of the *Newcastle Daily Journal*. Two

years of it convinced him that he couldn't be its editor until he grew a beard. And his feet were beginning to itch. A few weeks later, 1912, he arrived on the coast of British Columbia—as far as he could get with the money he had borrowed.

No steady newspaper jobs being vacant either in Victoria or Vancouver, and with a debt to repay, Moore turned to other pursuits. He sold electric fixtures, worked in the holds of ships, acted with a stock company, free-lanced, drew biting cartoons under two different names for two opposition weeklies, and took a trans-continental tour with a traveling theatrical company, playing everything from old men to juvenile leads.

The war came. Four times he enlisted. Four times he was rejected. The last time found him in Montreal. Joining the staff of the *Montreal Mail* as a reporter, within two years he was news editor. In 1916, he went to the *Montreal Star* as telegraph editor. Two years later that paper sent him to open its news bureau in New York—the first resident Canadian correspondent there. For five years he represented the *Star*, the Australian Press Association and several London newspapers. He wrote special features for the United Press and a theatrical column for his own paper, regarded as one of the best things of its kind. He scored a number of sensational "beats." And, with all this, he was steadily turning out and selling short-stories.

Recalled to Canada in 1923 to organize the *Montreal Star's* news bureau there, he managed that by day and by night and still contrived to squeeze in fiction and feature articles for magazines, among them *MacLean's*.

Early in 1926, *MacLean's* was looking for a new editor. H. V. Tyrrell, general man-

ager of the MacLean Publishing Company, had been reading stories and articles by Napier Moore. "This fellow Moore seems to be unique," said Tyrrell. "He writes a mighty good fiction story, and he turns out a fact article that makes you read it. What other experience has he had? Let's have him up." When Moore walked into the MacLean building in Toronto it was the first time he had been in a magazine office. When he walked out he was the new editor of *MacLean's*.

The main object of Napier Moore has been to develop a Canadian school of magazine fiction and to make every *MacLean* article one of national interest. With unceasing energy he has sought out talent and cultivated it. In *MacLean's* files are scores of letters from authors expressing their appreciation of help given. In the non-fiction field he has sold the idea of short, frank, pungently written articles. No publication is more frequently or more lengthily quoted in the daily press of Canada. Frequently he goes into print himself. When he does he hits hard and straight.

Once a year he goes from coast to coast digging up material and explaining how he wants it written. Illustrators say that he could be one himself if he cared to.

In addition to editing *MacLean's*, he is editorial director of *The Chatelaine*, a magazine for Canadian women which in less than two years has made extraordinary progress. He is in big demand as a public speaker, and his speeches are always worth hearing.

He is married and has a son who, at nine years, says his father, shows dangerous signs of possessing a journalistic imagination. He rides a horse for exercise and his hobby is staging and acting in productions of the Arts and Letters Club, Toronto.



## A POET'S LIFE

BY EDWARD J. LAVELL

ALL night long I seek for thoughts  
To dream about—to pen.  
When midnight strikes I give it up  
And try to sleep—but then  
A thought unfolds, and heavy-eyed  
I try to sleep—but no!  
The thought persists, and I must rise,  
Put on a robe—and go

Unto my desk, but there I find  
The looming thought has fled.  
I roundly curse a poet's life  
And totter back—to bed  
Where I would sleep. The thought returns.  
Again I rise—and yawn,  
But at my desk the thought is dead,  
And so I smoke—till dawn.



# Red Lights in Grub Street

BY WALTER SNOW

*Author of yarns in Short Stories, Excitement, Gang World, Popular, and other magazines*



Walter Snow

AFTER earning \$5000, \$7000 and then \$10,000 annually from the wood-pulps for the last three years, a friend of mine has gone to pieces. He has not turned out a salable story in six months.

A one-time prominent air story writer, who really knew his

stuff and for a while drew in \$600 regularly each month, is now piloting an air-mail plane for a fraction of his former income.

Another air writer, who also could turn out gangster and the now popular tropical fiction, is selling insurance.

Dust clogs the typewriter of a good Alaskan author. He clerks in a broker's office and is drinking heavily.

This gloomy list could be continued almost endlessly. Many are the men of rare talent who fall by the wayside and abandon writing when seemingly they are on the threshold of a successful career. They are not men lacking guts and persistence who become discouraged when a batch of rejections follows their first three or four sales.

Have you some copies of the pulp magazines of six or seven years ago? Not the ephemeral publications, but books like *Adventure*, *Short Stories* and *Popular*. I have, and I am amazed how many contributors no longer appear in the pulps. The missing names have not all gone on the last long caravan. Nor have they all graduated to the slicks or to fat-salaried editorial chairs. We are talking about regular authors now—not college profs or newspapermen, who occasionally sell a tale or two to help out their salaries.

Once promising writers who no longer spin tales! I, too, may join their company, or you yourself, fellow writer. What are we doing to prevent such a catastrophe? How can a man guard against going stale or, if he is slumping, how can he snap out of it in time?

This is a problem that must be faced by

all of us who want to keep the income jumping every year and want still to be writing entertaining fiction twenty years hence. We've labored far too many long and weary apprentice years to afford to go down to defeat after winning a few temporal victories. Many are the physicians, lawyers and engineers who eke out only a slim livelihood. But in no other profession beside authorship is high success so apt to be followed by disastrous slumps, inability to turn out an ever-fresh succession of work, and utter failure. Young writers are apt to be too cocksure and to disregard the significance of these red lights in Grub Street.

Naturally there are many different contributory reasons why writers go to pieces. Ill-health, of course, takes its toll, and a series of domestic tragedies does much to pull a man under. But the majority of these calamities can be traced to that strange phenomenon: mental sterility. Going stale!

One-type writers are apt to be affected by mental sterility earlier than others. The air-story boom crashes, for example, and authors who have not had success with other types of fiction find themselves unable to meet the ever-changing market needs. Or rather, they think they cannot switch to other types. They hoodoo themselves! Of course, this class of writers consists chiefly of beginners. Still, I could name several Western writers, each with a number of novels to his credit, who found themselves in dire straits a couple of years ago. But versatile five- and six-market authors also go stale.

TAKE the case of my friend whose income reached \$10,000 a year. He could write war, air, sea, Oriental, African, and Western stuff. He sold all these types, as well as a couple of others, during his record year. He got on a bunch of covers, monopolized several. Turned out complete novels and novelettes. Wrote his shorts extra long and sold them easily. In twelve months he had only one dud, and it was a short one at that. Just a couple of days' work wasted! He partly realized the value of hobbies, played several games of tennis daily during the summer, and kept himself

as muscular and bronzed as his he-men heroes.

The break came in the winter. It was too cold for tennis. He didn't care for other sports. He marooned himself in his study, grinding out copy and more copy. Tons of it! He wanted to earn enough money to take a leisurely trip around the world. He felt tired, and realized that he would soon have to refresh himself. Meanwhile, although he had been a slow, careful writer, he set out to emulate the great Bedford-Jones's reputed production record. Thirty thousand words, thirty-five, forty, forty-five! Can I do sixty a month? Must boost the old production. That's what counts in the pulp field!

He should have taken a month's earnings and gone on a Canadian hunting trip. He might have packed up for a sixty-day journey to the Yucatan Peninsula and a little jungle exploring in Campeche that he dreamed about. But he clung to his type-writer two hours longer a day. Then the inevitable happened. It was like an earthquake and tidal wave. Not only did his novels and novelettes fail to sell for his usual three- and four-cent rates, but the one-cent and publication-payment editors spurned them.

We hope he will stage a comeback. There was the case of a well-known sea writer who went broke writing an unsuccessful novel, exhausted his borrowing capacity, had to send his wife back to her mother, and worked for a few trips on South American boats. He is now getting double his old-time rates and his stuff is in great demand.

**W**RITING is a lonely and energy-sapping occupation. One must keep continual contacts with life, throw oneself whole-heartedly into the enjoyment of various hobbies, and participate in different sports all the year round. At least once

every year, if not each six months, one must take a long trip to absorb color, to hear the rhythm of a different side of life, and breathe deeply and intoxicatingly of the splendor of this ever-new world.

A writer needs more than the ordinary week or two weeks' vacation of the office or factory drudge. Heaven knows that even the white-collar boy and the blue-shirted laborer should have three times as much rest and change of scenery as they receive. But the author must create ever-varied designs, mold different faces and paint continually fresh and enticing landscapes. If he keeps in a rut like a normal man, the storyteller drains his surroundings dry of images and goes stale long before his less imaginative neighbors.

The old fiction factories like Walter Scott and Balzac had the right idea when they spent months every year exploring lonely mountains, storm-buffeted islands, and made frequent trips into England, France, Russia, or Norway. No wonder they could keep up the old production year in and year out!

These vagabond journeys also can enable one to adapt himself to the ever-changing markets. Would you write of the sea, the northwoods, or the tropics, beside your two or three regular types? Take a recreation and study trip.

Many Western tales, I know, are grounded out by Greenwich Village cowboys who have never been farther west than Hoboken, or at the most, Indiana, their birthplace. The boys sell regularly and get good rates. But they won't keep it up as long as a man like Zane Grey, who loves the roll of a saddle and the smell of the sagebrush.

Older writers know this Ponce de Leon secret of perpetual youth and fertility, but we younger Grub Street toilers are prone to disregard the problem until it is too late. Stop, look and listen!

## SPURS WON

By E. B. CROSSWHITE

**M**Y novels all have failed to sell,  
Likewise my essays in collections;  
I flopped at columning as well,  
My verse and stories drew rejections.  
But I shall still be up and doing—  
I'll get a job at book-reviewing!

# The Novel Predicament

BY CHARLES MORROW WILSON

*Author of "Acres of Sky" (Putnams)*



Charles Morrow Wilson

NOVEL writing appears to stay an unerasable goal for most of the pen-pushing trades. It is hard to say why, but the evidence stands. If the desire is considerably suppressed, it is nevertheless omnipresent and real. Newspaper men, magazine editors, journalism teachers, public

licity pounders, Wild Westers, trade-journal specialists, Sunday editors, special coverage men, magazine scribes, and feature writers will at confidential moments break down and confess that what they really want to write is a novel.

To be perfectly simple about it, the best cure for such a complex is to write a novel. The trick is both possible and probable. I am told that between 500 and 1000 first novels get into print every year. Requisite lengths are getting shorter. Nowadays the average is between 60,000 and 70,000 words.

And to be perfectly frank about it, plenty of present-day novelists get by with hurried, sloppy writing, and with plots that would drive a magazine editor from drink to drunkenness.

This crack has no moral significance, albeit I believe personally that the novel should embody the highest quality of literary expression. Of course this belief is probably nothing more than a hangover from college literature blah-blah. So let us hasten on.

Writing a novel has several advantages. It provides variety. It gives a base for a new field of editorial and reader contact. It gives the short-length addict a chance to roam in wider pastures of expression. It is more exhaustive and more satisfying, perhaps, than most of the short-story forms. Not infrequently book material may fit naturally into, or grow out of, one's workaday line of writing. Or it may provide a fortunate medium for an overflow of pertinent ideas which may be made to blend naturally into a portunate whole.

If reasonably well done, a novel should carry considerable publicity value. Fifty or seventy-five tolerable newspaper and magazine reviews should introduce a struggling scribe to a goodly number of reviewers and review readers. For the homo Americanus will oftentimes remember a mediocre book review vastly more clearly than he will a first-rate article or story.

And this is an age when publicity draws a golden premium. Hardheaded businesses spend fortunes in buying it. The writer has a fair chance of acquiring it through labor—let's be didactic and say *excellence* of labor.

Now for the disadvantages.

THE vast majority of beginning novels are not profitable financially. If a first novel sells 2000 copies it has done averagely well. If it sells 5000 it has done blamed well—better than the publisher expected. Of course any of us can name instances where an opus primus has been a best seller. But all good publishers can show reams of tabulated statistics to prove that sales possibilities of first novels are remote.

Nowadays most novels retail at two dollars. Royalty terms are virtually standardized—ten per cent of the retail price on the first 5000; twelve and a half per cent on the next 5000, and fifteen per cent on sales in excess of 10,000. Foreign publication rights pay materially less.

Let's be optimistic and say that opus one gets accepted and sells 5000. Then theoretically the writer gets \$1000 for 70,000 words, which is nothing to warrant drunken revelry. But suppose he is only averagely lucky and sells 2000. That figures out \$400—little better than half a cent a word, which is like writing Sunday School stories for the *Sabbath Sunbeam*, or nickel tracts on "How To Say No."

Except in instances of a cash advance on acceptance, for which all scribes should struggle, publishers usually pay first royalties more than six months after publication. And they are inclined to be tardy at that.

There are various other human details to whittle down the cash returns further. One naturally wants to give books to his friends. Relatives have a satanic genius for attaching themselves to complimentary copies. One relishes the opportunity of

sending the book, amiably autographed, to publishers who had previously rejected the work with tearful regrets—just as a polite way of indicating that the tearful regretters might go take a high jump into a deep river. Then there are the beautiful gals who would give practically anything for a real book by a real writer.

All of which suggests that human details and incidentals will probably subtract another hundred dollars or so from the already slender budget of remuneration, as they say at Harvard.

To continue with the sordid side: While it is true that acceptance standards for a book are as a rule less exacting than those of most magazines, the mortality rate for book-length manuscripts stays plenty high. A writer entirely new to the trade is almost certain to encounter delay and litigations in getting a first opus taken. But for a writer of considerable experience and sound estimate of reader interest, the

chances for getting a first novel into print should be pretty fair.

On the other hand the advantages derivable in the form of word technique and possible furtherance of professional establishment are counterbalanced by the necessity of a heavy investment in labor, with considerable hazard as to the acceptability of the financial product, probable distraction from a more promising source of revenue, and costly disruption of plans and working system.

From an economic standpoint there is no point to denying that a first novel is a luxury. The whole problem of getting through a book is up to the individual writer, who will likely find it well worth while to do some serious thinking before he takes a fling at the game.

The object of this article is merely to suggest a few of the more obvious pros and anti's.



## TO AN OLD NOTEBOOK

BY MAURICE ALLEN

I FEEL as though it were a friend—  
This book of mine—

So long it rested near my heart  
And in my musings had a part;  
But now, another year has run,  
And this old-timer's work is done.

I feel, somehow, if you could speak—

Old friend of mine—  
You'd tell me now of things we planned,  
Of work we two should have in hand,  
Of stolen jokes I hoped to use  
As certain bait to tempt the muse!  
Of lines unwritten, thoughts unsaid,  
Forgotten dreams some hope had bred. . .

I feel that we might—Never fear!  
Your place shall still remain right here!  
There's room for two on my broad chest,  
And you may burrow in my vest  
And crowd my pens and pencils, too,  
Just as you always used to do.  
—Yes, I shall keep you close at hand,  
For only you can understand  
How much remains for us to do—  
This partnership of me and you!



THE AUTHOR &  
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## HAROLD HERSEY

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# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

A. H. Bittner, formerly editor of *Argosy Weekly*, is now editor of *Western Romances*, in addition to being editor of *War Stories* as announced last month. These are magazines of the Dell Publishing Company, 100 Fifth Avenue, New York. Mr. Bittner writes: "For *War Stories* I want short yarns of all phases of the World War, laid on any of the various fronts. We are also making a feature of true war articles—4000- or 5000-word accounts of heroism which can be illustrated with photographs. For *Western Romances*, I want short-stories up to 6000 or 7000 words, and complete novels up to about 25,000. We want a good plot first of all, plenty of action, and a romantic theme. I am particularly anxious to get hold of 'different' stories of this type; that is, phases of the West other than the usual ranch and rustler theme. The inventory of both of these magazines is low and I am wide open for material."

*The Household Journal*, Batavia, Ill., will change its name on August 1, 1931, to *The Household Management Magazine*. With the change of name there is also a change of policy, writes the editor. "Hereafter we will publish fewer stories than heretofore, and may even drop them out entirely. Certainly we will not be in the market for any for many months. Our book will be planned to appeal to the housekeeper, and any article on Thrift, Efficiency, Cooking, etc., will be of interest. We are offering small sums in two or three departments for letters and articles."

*Cupid's Diary*, 100 Fifth Avenue, New York, will hereafter be able to report promptly on manuscripts, writes Helen MacVichie, explaining delays which have puzzled contributors to that magazine in the past several months. "When *Cupid's Diary* was changed from bi-monthly to monthly, the staff of readers was necessarily reduced," she writes. "But the mail came in just as heavily as before. A change in policy inevitably causes delay, as no doubt your subscribers will understand. We have caught up on our reading now and I feel sure that in the future, writers for this magazine will receive the same promptness of report given by all the other Dell publications."

*Scribner's Magazine*, 597 Fifth Avenue, New York, now uses serials rarely, being committed to a policy of using complete novelettes or long short-stories up to 35,000-word lengths in their place.

*The Forum*, 441 Lexington Avenue, New York, which offers a market for "first" short-stories by writers who have never previously had stories published, requires that manuscripts intended for this department be addressed to the First Story Editor. Stories should contain not more than 3000 words, and are paid for at \$100 each.

*The Canadian Popular Magazine*, Sidney, Nova Scotia, Canada, is announced as the first all-fiction magazine to be published in the Dominion. It will appear on the newsstands through Canada on October 1st. W. E. Poole, editor, writes: "*The Canadian Popular Magazine* is to be published monthly and in workmanship will resemble the 'pulp' magazines. In quality of material, however, it must compete with the best in the 'coated-paper' group. Each issue will contain one serial installment (lengths up to 75,000 words), one novelette up to 15,000, twelve shorts of approximately 5000 words each, and several interesting filler-articles up to 200 words. No more than ten pages of advertising will be used. Our appeal will be to all classes of readers. Thus, all types of stories will be used with the exception of those in which the sex element predominates. Any locale will be welcome, although frontier stories will receive special attention. Plotting must be *unusual*, and the reader's interest must be gripped and held from the opening paragraph until the end. *The Canadian Popular* shall not be 'just another one of those things.' So authors are asked to submit their *best* efforts. Naturally, we need established writers whose real names we can use on our front cover; but authors who have not arrived need not hesitate to send along their manuscripts. Our rates shall be 1 cent per word and up, payable upon acceptance, fillers \$5 flat. Only first north American serial rights will be purchased." (The A. & J. suggests that writers submitting manuscripts to this and other Canadian publications enclose money order covering return postage or express charges, as U. S. stamps will be of no value in returning from Canada.)

*Our Army*, 160 Jay Street, Brooklyn, N. Y., is a monthly magazine for members of the armed forces of the United States. It will consider short fiction and articles of interest to members of the Regular Army, Reserve Corps, and National Guard. Correspondence is invited. Naturally a story by a general or colonel will bring a better price than by one unknown, although a strong manuscript from any writer will be considered.

*Alimony*, 11 W. Forty-second Street, New York, announced as a new magazine, appears to make no reports on manuscripts and apparently has gone out of business.

*Horace Liveright, Inc.*, book publisher, has moved from 61 W. Forty-eighth Street to 31 W. Forty-seventh Street, New York.

*Western Rangers*, 205 E. Forty-second Street, New York, using Western stories of the fast action variety, does not care for stories of the Old West or stories of historical background.

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*FotoFax Service*, Croton-on-Hudson, N. Y., is a syndicate devoted to articles of industrial and scientific nature, or dealing with persons, processes, etc. Almost all material is obtained from regular sources, including surveys, trips, and the foreign division of the company. However, feature articles and scientific material, especially detailed industrial, business, manufacturing, inventing, and scientific material, with popular industrial or technical slants, will be considered. Remuneration is by a percentage of sale price. Always supply available photos, charts, and diagrams. Philip Frank is editor.

*W. W. Norton & Company, Inc.*, 70 Fifth Avenue, New York, will act as trade publishers for the Museum of Modern Art. Volumes brought out will be works on painting, sculpture, etc.

*Holiday*, New York, has been merged with *Travel*. The combined magazines will be continued under the latter title at 4 W. Sixteenth Street, the new address of Robert M. McBride & Co., its publishers.

*Home & Field*, 572 Madison Avenue, New York, is always in the market for ideas within its field, and in particular for photographs of smart and interesting houses.

*The Country Home*, 250 Park Avenue, New York, is a market for good short-stories, paying excellent prices and using all kinds, from wild-west melodrama to light love, according to Andrew S. Wing, managing editor. It is particularly interested just now in getting good yarns with small-town settings.

*The House Beautiful* 8 Arlington Street, Boston, recently informed a contributor that it is not so much interested in articles as in illustrations. The approach of this magazine is practically always by way of the illustrations.

*International Pamphlets*, 799 Broadway, New York, is a new publishing concern which will publish a series of small books to retail at 10 cents. Biography, history, economics, etc., are included in the books already published.

*The Midland*, now located at 801 Monadnock Building, Chicago, formerly published bi-monthly, is to be published monthly hereafter. It is to be issued in a larger format. *The Midland* uses short-stories and other material of high literary standard but does not pay for material.

*Sports Afield and Trails of the Northwoods*, 302 Hennepin Avenue, Minneapolis, uses outdoor articles on actual hunting and winter travel subjects, up to 2500 words, but at present is overstocked.

*World's Work*, Garden City, New York, announces that Alan C. Collins, formerly with *Ladies' Home Journal*, has been appointed editor, succeeding Russell Doubleday.

*Script*, 800 N. Sixth Street, Kansas City, Mo., which announced itself as in the market for manuscripts, evidently has "blown up." Mail is returned marked, "Gone—no address."

*The Minneapolis-Moline Power Implement Company*, Minneapolis, Minn., writes that it is now in the market for short-stories and requests authors not to waste postage by submitting them.

*The Thinker*, 49 W. Forty-fifth Street, New York, has been reported as slow and unsatisfactory in making payment for material.

*New Jersey Life*, 1834 Watchung Avenue, Plainfield, N. J., edited by George L. Alpers, uses only local New Jersey articles. Payment for material is made at 2 cents a word on acceptance.

*Home & Field*, 572 Madison Avenue, New York, is a monthly magazine using articles on gardening and decorating of not more than 1500 words. Payment is made monthly on acceptance, at rates not stated.

*Mind Magic Magazine* is published at 1008 W. York Street, Philadelphia, Pa., instead of New York, as erroneously listed in the June Market List.

*Thompson Service*, South Arthur Building, Covington, Ky., does not solicit manuscripts, short-stories, or the like, writes I. Thompson Hawes, Mgr. The service handles only cartoons for artists.

*Railroad Man's Magazine*, 280 Broadway, New York, makes this offer: "What Was Your Biggest Christmas Thrill? Tell us in less than 500 words. Two dollars will be paid for each letter next December about an exciting, amusing or pathetic railroad incident that actually occurred on a Christmas or Christmas Eve. It may be something you experienced or witnessed yourself or it may have been told to you by an eye-witness. Names and addresses must be given for publication. Letters should be mailed not later than September 15, 1931, addressed to Christmas Thrills Editor. No letter returned."

*Complete Gang Novel Magazine*, Myrick Building, Springfield, Mass., should be listed as paying 1 cent a word and up. After July 15th payment will be promptly on acceptance of offer, writes Kenneth Owens, editor. The magazine is in the market for 50,000 to 60,000-word novels of under-world life and adventure.

#### Discontinued-Suspended

*Hollywood Romances* (Syndicate Publishing Co.), New York.

*The Woman's Journal*, New York.

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# Sells All She Has Time to Write

## Proof from the Magazines

*The Woman's Home Companion* for December, 1930, contained "How We Raised Our Six Daughters," by Helena Lefroy Caperton.

\* \* \*

*True Story Magazine* for April, 1931, featured a narrative, "Her Final Sacrifice," by Eugenie Hubbell.

\* \* \*

*The Journal of the Outdoor Life* for January, 1931, printed Edith Backs' prize story, "Dividends."

\* \* \*

*Junior Boy* is only one of many children's periodicals to which Chester W. Colburn regularly sells. His "City Lights" appeared in a recent number. The same month "The Wild Geese Point South" appeared in *Junior Girl*.

\* \* \*

*Young People* for January 25, 1931, contained "The Light in the Window," by Segna Meadstrom.

\* \* \*

*T. S. Denison & Company*, Chicago, are publishers of David H. Harker's amusing playlet, "Yes, Lucy."

\* \* \*

*20 Story Magazine*, of London, England, recently published "The Naughtiest Orphan," from the prolific pen of Jean McMichael.

\* \* \*

*The American Field*, *Ohio Farmer*, *Hunter-Trader-Trapper* have been publishing the work of Clyde B. Caldwell.

\* \* \*

*Harcourt, Brace & Co.*, New York, have recently published Prof. Henry Schweiker's authoritative textbook on "Early English Plays."

\* \* \*

\*This is one of a series of actual notes regarding H. C. S. students. Note that their names, the names of their articles, plays, stories, etc., and the names of the publishers are given. For other proof, see the H. C. S. Folks section of this magazine each month.

The pupils of Dr. Esenwein and his staff are selling their work because they are taught to do so. One student has just reported sales of \$600 in one week; another has recently won a large prize; another just sold her first story.

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Mail addressed to the following syndicates is returned unclaimed: Columbia Newspaper Service, 799 Broadway, New York; National Newspaper Syndicate, Inc., San Antonio, Tex.; Seibel Syndicate Service, Drake Building, Easton, Ill.

*School News*, issued by the Parker Publishing Company, Taylorville, Ill., uses articles of practical nature on subjects taught in the school grades from the first to the eighth. Rates and methods of payment are not at hand.

*Psychology*, 101 W. Thirty-first Street, New York, is overstocked with fiction. It is interested in short one-page inspirational business articles with a psychology background, of about 600 or 700 words, also longer articles of not over 3500 words. Payment is at 1 cent a word on publication.

*American Forests*, formerly *American Forests and Forest Life*, 1727 K Street, N. W., Washington, D. C., uses short out-door humor items in addition to articles on forests, forestry, wild life, tree life, and such outdoor recreations as hunting and fishing. Ovid Butler is editor. Payment is on acceptance at 1 cent a word and up.

*The Home Geographic Monthly*, Worcester, Mass., is edited by W. Elmer Erblaw, who writes: "It is impossible for us to accept casual or occasional contributions, because our schedule is prepared a year in advance, with eight series of twelve articles each, all prepared by authors who are selected because of their knowledge of the subject."

*The Golden Book*, 55 Fifth Avenue, New York, is not actively interested in suggestions for material for reprint, Mary L. Eltinge, of the editorial department, writes. "Although we do occasionally pay for such material, it is only when the material is very unusual and is such that we could not reasonably come across it through our regular research channels," she states.

*Arcadian Magazine*, Eminence, Mo., edited by Otto Ernest Rayburn, is in need of feature articles and short-stories of 5000 words or less dealing with some phase of legend or folk-lore. Payment, it is stated, is at  $\frac{1}{4}$  to 1 cent per word, \$1 for photos, on publication. Prize contests are offered.

*Nomad*, a travel magazine published at 11 W. Forty-second Street, New York (after moving from 150 Lafayette Street), has been discontinued, and has passed into bankruptcy. Authors who have claims against the magazine should file them with the Referee in Bankruptcy, U. S. District Court, New York.

*The Seng Company*, 1450 Dayton Street, Lincoln Park Station, Chicago, Randolph Brenner, advertising manager, writes: "We publish at intervals throughout the year a magazine of interest to all engaged in selling household furniture. It has been our idea that our fiction stories should have a background of store salesmanship or some phase of retail store life. We are in the market for stories of that kind. They should be not more than 7000 words in length, and preference will be given to those under 5000. The rate paid is 1 cent a word. We shall be glad to consider manuscripts sent in the usual form."

*Portal*, 420 Plum Street, Cincinnati, Ohio, heretofore listed as buying girls' material only, is in the market for wholesome boy-and-girl material, particularly short-stories and serials with action plots, for early teen ages. Vocational or project articles are acceptable, but no article should be submitted until after conference with the editor, Wilma K. McFarland. Editorials and verse are used. Nothing preachy or didactic, with the moral tacked on the end, is desired, or morbid and negative material, including photos, centering around crime or morbid psychology. Payment is on acceptance at 1 cent a word; verse, \$5 to \$10.

*The Pioneer*, Box 28, Station D, New York, is a new juvenile magazine which will use material of a "radical" angle. No payment is made for material.

*All-Star Detective Stories*, 80 Lafayette Street, New York, of the Clayton group, will hereafter be published bi-monthly instead of monthly. *Clues*, of the same group, will be published monthly instead of twice monthly.

So many complaints have been received relative to *La Paree Stories* and *Gay Parisienne*, sex magazines of the Merwil Publishing Company, 143 W. Twentieth Street, New York, that THE AUTHOR & JOURNALIST feels constrained to reiterate warnings to writers who may contemplate submitting material to them. The company is successor to the Irwin Publishing Company, practically the same concern, which issued the same magazines and others which have been discontinued, without squaring matters with their contributors. Manuscripts accepted by these publications have been paid for chiefly in promises.

*Parisian Life*, *French Follies*, and *Hollywood Nights*, sex magazines formerly published at 11 W. Forty-second Street, New York, by Follywood Publications, Inc., do not answer letters, and according to contributors, have failed to make payment for published material. It is understood that the magazines are being suspended, with little likelihood that unpaid contributors will collect for material published.

*Eitel Bennett*, 36 W. Randolph Street, Chicago, who was listed in Thomas Elmore Lucy's article in our May issue as being in the market for platform material, writes that she is not in the market for any material, and requests that contributors be instructed not to forward manuscripts to her.

*National Health and Drugless Age*, 291 Geary Street, San Francisco, is a new monthly magazine to be issued within a few weeks for drugless practice physicians, especially chiropractors. The publication is designed to inform the public of what is new in chiropractic and drugless practice. It will use editorials, authoritative articles on the above subjects, fiction of not over 2500 words with a health background, and allied subjects. Arthur Reece will be managing editor. Manuscripts, it is stated, will be carefully considered, and those accepted will be paid for promptly on publication according to value.

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I also coach and advise clients on all problems, revise stories when warranted and collaborate if the story value merits it.

Charges—on a REFUND basis—are unusually low for this class of service: 20c per thousand words, minimum charge per story \$1.00, plus one-way postage. This pays for all criticism and revision done on the story. On salable stories this fee is REFUNDED and the only charge made is the commission.

Clients in all sections of the U. S., in Canada and Alaska. Send a sample of your work or ask for any information desired.

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## Prize Contests

*Forbes Magazine*, 120 Fifth Avenue, New York, announces the following awards for the best "Employee Plans"; \$1000 for the best plan submitted; \$300 for the second best; \$200 for the third best; and \$1000 to the Employee Fund of the company using the plan adjudged the best. Additional manuscripts will be paid for at regular space rates if published. The announcement states: "No ideal system has been yet devised, but some corporations have made more progress than others. A number of systems for handling workers smoothly and profitably are now functioning. What are some of these plans? Who have established them? How do they operate? What have been the results? *Forbes* has long striven toward the solution of this many-sided problem. It believes that publication of full information will encourage the wider adoption of mutually profitable employee plans, and so offers these prizes. The winning plan must be practical. It will contain definite facts. It will show not only the benefits accruing to the workers, but also the economic advantages to the company that uses it. The outstanding feature of such a system must be to make the worker as nearly as possible a well-functioning economic unit. The contest is open to everybody, but manuscripts must deal with specific companies and plans, and should not contain more than 5000 words. The contest closes September 15, 1931. It is requested that manuscripts be sent in as soon as written. The judges will be a number of prominent men in industry and economics. Address the Contest Editor.

*The Playmakers*, an experimental theater organization in Berkeley, Calif., offer a first prize of \$30 and second of \$15 for best one-act plays submitted for production prior to September 1, 1931. Plays must be original and submitted without author's name; name and address to be enclosed in a sealed envelope bearing name of play. In addition to the prize-winning plays, the Playmakers reserve the privilege of producing any of the plays submitted, and if none of the plays seem worthy of production, of making no award. Three-act plays will be considered for possible production. Address Mrs. J. Vance, 3112 Lewiston Avenue, Berkeley, Calif.

Archer Butler Hulbert, professor of history at Colorado College, Colorado Springs, Colo., has been announced as winner of the *Atlantic Monthly-Little Brown & Company* \$5000 prize for "most interesting book manuscript, not fiction, dealing with the American Scene." The title of the prize-winning work is "Forty-Niners," and it is a chronicle of the California gold rush.

*College Humor*, 1050 N. La Salle Street, Chicago, announces its third Annual Campus Prize Novel Contest, offering \$3000 for the best novel submitted by an undergraduate enrolled in an American or Canadian school, or a graduate of not more than one year. "The novel may be placed in any modern environment and be woven about any set of characters. Choose your own title. The sum of \$3000 is for the right to serialize the story in

*College Humor* and to publish it in book form, \$1500 of the prize applying against royalties. Motion picture and dramatic rights will remain with the author. *College Humor* and Farrar and Rinehart, the book publishers, reserve the right to publish in book and serial form any of the novels submitted, according to the usual terms. Typed manuscripts of not less than 70,000 words should be sent with return postage to the Campus Prize Novel Contest "either to *College Humor* or to Farrar and Rinehart, 12 E. Forty-first Street, New York. The prizes will be announced some time after January 1, 1932. The contest closes at midnight October 15, 1931."

*The Little Theatre of Temple Israel*, Boston, devoted to the production of plays of Jewish interest, announces a national one-act playwriting contest. Plays must deal with some aspect of Jewish life and must be submitted before January 1, 1932. A participant may submit more than one play, but no manuscript previously published or publicly presented, or having won any prize, will be considered. Plays are to be sent to Rabbi Harry Levi, Temple Israel, Boston, Mass., unsigned. The writer shall identify the title with his name in a separate letter. Judges will be announced at a later date. Two prizes of \$25 and \$15 are offered, and other plays deemed worthy will receive honorable mention. The Little Theatre of Temple Israel reserves the right to present any of these plays without payment of royalty. Prize awards will be announced on or about March 1, 1932.

*Versecraft*, published six times a year at Emory University, Ga., offers a prize of \$25 to be known as the Sidney Lanier Poetry prize, for the best poem on a tree or trees published in *Versecraft* during the calendar year 1931; also the Collegiate Prize of \$25 for the best poem of not over 32 lines by a college student, published within the same year. Other prizes are offered for best poems published in each issue. Direct payment is not made for material.

*College Humor*, 1050 N. La Salle Street, Chicago, offers twenty-four cash prizes each month for comments on the stories in each issue and suggested new titles. The announcement states: "After you have read the fiction in this issue pick what you consider the best story and then give it a title you think is better than the one it carries. Prize-winners will be announced two issues hence, and prizes awarded as follows: \$25 for the best title, second, \$15; third, \$10; fourth, \$5; and \$1 each will be awarded for the next twenty best titles submitted.

*Ingram's Shaving Cream Company*, 110 Washington Street, New York, announces that it pays \$25 each month for the best Kidding College Yell that doesn't kid the cream. Write your comic yell. We can't even acknowledge the receipt, but if you're lucky enough to tickle the fancy of our ad-man, you get twenty-five bucks—no guarantee that you'll win! Address Contest Editor.

*The Harvard Advertising Awards*, which have been made yearly under a trust established by the late Edward Bok, have been discontinued.



## A TRULY ASTOUNDING SPECIAL OFFER THAT WILL SAVE AND MAKE YOU MONEY—GOOD ONLY TO AUGUST 10, 1931

***In these hard times, don't spend more for your training in writing, than you need to.***

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An institute in Hollywood charges \$96.  
A New York university charges \$190.  
A correspondence course in New York charges \$150.  
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You begin submitting the daily reports at once. At the end of the first month you receive a criticism of the reports submitted; again at the end of the second month you receive another report. Thus altogether you receive a personal criticism of fifty-six important writing assignments. Among the important lessons are these:

How to Create a Literary Background for Yourself, Drawing Upon Yourself for Literary Material, How to Improve Your Working Conditions, Regulating Your Course of Inspiration, How to Use Aids for Writers, Extraversion and Intraversion in Relation to Creative Work, Knowledge as an Aid to Creative Work, Observation as an Aid to Creative Writing, Equipment for Creative Writing, Creating Emotional Appeal, Drama—What It Is and How to Create It, The Science of Making Your Stories Plausible, The Relation Between Creative Imagination and the Subconscious Mind, Analysis of What Editors Want, Three Important Plot Sources, Gauging Your Ability for Prolific Writing, Testing Your Equipment for Writing Various Types of Stories, Determining Your Aptitude for Writing Essays, Articles, Book Reviews, Plays, Novels and Poetry, The Quality That Makes Stories Sell, Why Editors Have Taboos, Debunking Plot, The Show-Window of Fiction, How to Make Puppets Live, Keeping the Reader Interested, and The Business of Selling Stories.

The Creative Ability Developer is essential to every writer, whatever kind of writing he or she may want to do. That you may be obliged to take none of the burden of proving the value of The Creative Ability Developer to yourself, you may return the course if found unsatisfactory after a five-day examination and receive back in full the amount you have paid. You can secure this unique and highly endorsed course for half price until August 10, 1931. Don't delay in sending your order.

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Enroll me for The Creative Ability Developer and send me the course and pad of 56 daily reports by return mail. I am enclosing \$7.50. If the course is not satisfactory I will return it within five days of receipt and you are to refund in full what I have paid for it.

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**SPECIAL OFFER DESCRIBED ABOVE NOT GOOD AFTER AUG. 10, '31**

# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## "CUT IT!"

THE editor has asked for 1500 words, but our perfect manuscript runs to 2000. Every word, thought, fact, we have used belongs in—so we feel—else we would not have put it there in the first place. So we "take a chance." We send the overlong manuscript to market. Sometimes it lands, many times it does not.

Every writer ought to be able to cut his manuscript to a wanted length. The trick can be acquired. First, *believe the manuscript can be cut*. Of course it can be; all manuscripts—certainly, all of yours and mine—can.

On a memo pad, at one side, jot the number of words to be cut. Go through the article carefully a first time, taking out less essential matter. As you go along, note the number of lines eliminated, on the pad. Count these occasionally, convert into words, and subtract from the reduction quota.

Once through the manuscript, go through again. Revise a third, fourth time, if necessary.

You won't hurt your article, usually will much improve it. The comment, minor facts, you eliminate will leave a clearer picture of your real story. You will tighten up a construction here and there. The finished article will be more readable, forceful.

The whole secret is mental—learning to say: "This needs to be cut 500 words. It can be cut. I'll do it."

Is it important to submit to editors the lengths they stipulate? Much so. Hundreds of articles are rejected because overlong.

## "NO BILL" IN GRAHAM CASE

TO be arrested and thrown into jail at midnight, fingerprinted, "mugged," was the experience of Lloyd S. Graham, Buffalo, N. Y., President of the N. A. B. W. and one of the country's most prominent business writers. Graham was charged with felony in connection with an article published in the *United States Investor*, Boston, on the Buffalo General Laundries.

When the case reached the grand jury, "no bill" was reported—complete vindication for the writer. A court order was issued for destruction of fingerprints and photographs.

Preparing an article on the corporation, Graham had sought the cooperation of the concern and been refused it. He prepared material on the last public financial statement issued, of 1929. The company claimed the story injured it seriously. Felony was charged under a New York statute passed to curb misrepresentation of securities by blue sky promoters, an incongruous application.

There is no more careful writer in America than Lloyd S. Graham. The extensive publicity given the case was hardly to the benefit of the laundries corporation.

## PART OR FULL TIME?

*"I have contributed featured articles to several automotive business papers. The editors like my stuff and ask for more. I am an automotive sales manager, have been for a number of years. Writing is a family talent, and I would like to devote my entire time to it. What would you advise me to do?"—M.*

**H**OLD your present job, and do as much writing evenings as you can. Get acquainted with the automotive business paper editors. Feel your way into other fields. When you reach the point in business writing where you see you can definitely better yourself by resigning as sales manager, do it.

The chances are a dozen to one that you can make a larger income by combining sales managing with writing than you can by writing exclusively. This is true especially under 1931 conditions. Have you the mettle to turn out copy in quantities, regularly, after putting in a hard day managing salesmen?

H. L. Lawson, Detroit, is as successful at this trick as anyone we know. He holds a full-time, important position with a leading Detroit newspaper (non-editorial). After hours, with the aid of Mrs. Lawson, he turns out a quantity of business paper copy which would astound many full-timers.

## LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

"The laws of our organization do not provide funds for the purchase of manuscripts," writes John P. Gleason, Secretary, in behalf of the *Bricklayer, Mason & Plasterer*, 1417 K Street, N. W., Washington, D. C. "Our publication is devoted exclusively to our craft and the construction industry."

Both *Daily Pacific Builder*, and *Building & Engineering News*, 545 to 547 Mission Street, San Francisco, Calif., and *Record and Guide*, Providence, R. I., report they do not purchase material from outside sources, as all material is prepared by their own staff. *Motor Transportation*, Seattle, Wash., also buys nothing.



A "first" novel by one of my clients recently released by The World Syndicate Publishing Company.

A few days ago this firm accepted another "first novel" by one of my authors.

The Thomas Y. Crowell Company has just accepted a "second" novel by another client.

Still another client's novel has brought a contract from Duffield and Co. recently.

I SELL Thousands of Dollars Worth of **Short Stories, Novelettes, Serials, Articles** to national magazines every month.

## MY CLIENTS ARE SELLING

Because They Are Producing Material to Meet Current Market Requirements

# HOW ABOUT YOU?

Too many new writers who have real ability do not take their work seriously enough, do not probe its commercial depths. They "take a chance" too often, either in trying for markets beyond their immediate ability to reach, or in haphazard production of "off-trail" fiction. Writing is a highly specialized profession, not a lottery.

When a writer comes to me for assistance I first determine what he can best produce, coach him to supply material in current demand, and gradually work him up through the smaller magazines into the really worth-while markets. My business is to develop professional writers, to sell them as writers as well as their individual stories.

### Realize the Full Value of Your Work

I frequently place English serial and book rights to fiction by my clients after sale in the United States; have connections for disposition of translation rights in Norway, Sweden, Denmark and Germany. Often resell second serial rights. Conduct a special department for radio drama and plays. (See advertisement page 23.)

### COMPARE THE RATES!

You can buy professional guidance which brings tangible results at nominal fees. New clients are charged a reading fee of 50c per thousand words, minimum of \$2.00 on any single manuscript. When I sell \$1,000 worth of a client's work, reading fees are dropped. Commission of 10 per cent on American sales; 15 per cent on foreign sales.

Send your manuscript or ask for complete descriptive circular.

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Literary Agent

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May use the personal, specialized service of this Agency that has sold thousands of dollars worth of fiction. Ask for folder.

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## IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

### THEY SELL BECAUSE THEY LEARNED HOW TO WRITE TO SELL!

I offer Criticism and Sales Service—Collaboration—Coaching.

My own work appears in leading magazines. I do for myself what I offer to do for others.

If you want to break in, or increase your sales, write for terms.

### LAURENCE R. D'ORSAY

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## PERSONAL CONTACT

(with New York and Philadelphia editors)

Yes—Contact Counts. You need a representative to interest editors in YOU personally and encourage the best work in you—and not bleed you for this service.

ED BODIN, Author's Executive, eleven years with the publishers of Collier's, American, Woman's Home Companion and Country Home, will take on more clients who show promise of quick sales. Send sample manuscript and \$2.00 for three months' registration entitling you to executive advice and personal sales effort on one manuscript a month. Usual charge \$1.00 per manuscript. NO READING FEES.

Good Manuscripts Need a Salesman—Not a Critic

(Consultations at your home if residing in vicinity of New York City or Philadelphia.)

ED BODIN, Author's Executive  
Plainfield, N. J.

## POETRY ANTHOLOGY INVITES CONTRIBUTORS

Contributions to our Anthology of Modern Verse will receive our careful consideration and if accepted will be printed with a biographical sketch of the author. We are not "literary advisors," but we are greatly interested in obtaining poems of intrinsic worth whether written by professional poets or by those who have not yet achieved recognition. Send copies of your best poems for evaluation by our editors. Contributors will be asked to guarantee the first edition by placing order for copies; no other financial obligation.

### POETS GUILD PUBLISHERS

2602 Glen Green

Hollywood, California

William R. Enyart, editor, *The National Aeronautic Magazine*, DuPont Circle, Washington, reports that at the present time no payment is being made for manuscripts.

*Copper & Brass Bulletin*, 25 Broadway, New York, has on hand sufficient material for several months.

Stories dealing with wholesale furniture selling or some phase of factory production are desired by *Furniture Manufacturer*, 200 N. Division Street, Grand Rapids, Mich. *Furniture Manufacturer* is a wood-working magazine so far as furniture production goes, and is an executive paper with, also, a certain editorial content dealing with problems of merchandising. Articles on the latter subject, however, are usually assigned or written in the office. Articles may run from 500 to 1500 words. A. C. Saunders is editor. Payment is made on publication at 1 cent a word, photos, \$1 up.

James W. Cottrell, technical editor of *Operation & Maintenance*, Chestnut and Fifty-sixth Streets, Philadelphia, writes: "Under a new plan we shall make feature stories of the time-saving devices used in various shops. We shall not say much, if anything, about standard equipment, such as lathes and drill presses, as these machines will be covered in other stories. But we shall make up stories about tools and devices made in these shops to overcome difficult jobs. For illustration, if there is trouble in pulling an axle shaft tube on a particular make of truck and no ordinary puller will serve, a puller made in the shop will be photographed and used. Accompanying these illustrations will be a statement of the time taken to do the job without the device and the time taken to do the job with the device, which, of course, gives us the amount of time saved by the device. For the present, at least, each feature story will be devoted to one shop."

*Refrigerating World*, 25 W. Broadway, New York, has changed to pocket size, according to a letter received from C. G. Wood, editor. Articles for the new publication should seldom run to more than 1000 words. Illustrations are highly desirable.

James F. Bowers, Jr., has been appointed managing editor of *Manufacturers News*, 120 S. La Salle Street, Chicago.

For the first time in ten years of contributing to one of the popular science-mechanics magazines, a reader writes that he is receiving checks for text only, photographs being returned. Another magazine, he reports, cuts checks to \$3 and \$4, and pays when dunned, although it plainly offers \$5 each for a certain type of article. Still another good customer for photographs writes him to send seven to ten pictures during April, but no more. *Popular Science Monthly*, reports this same writer, buys all rights to material for its Better Shop Methods department, but on special request from the writer, will release rights to rewrite the articles, with different photos, for magazines outside its field, after the material in question has appeared in *Popular Science Monthly*. *Popular Mechanics* will also grant this privilege on request.

*The Excavating Engineer*, S. Milwaukee, Wis., advises writers to query before writing material, outlining proposed story, and describing briefly the excavating project to be covered. *The Excavating Engineer* is a semi-technical publication, using articles from 500 to 2000 words in length, on excavation, illustrated with photographs. Arnold Andrews, editor, writes: "Our field is that of the power shovel, dragline dredge, clam shell. It includes excavating contracts, open pit mining, quarry, drainage, etc. Articles must be simple, straightforward, and preferably by those with experience in our field. We are interested in excavations only and the "how" type of story is of particular value. We also use news items of interest to the industry of excavation." Payment is made on publication at \$4 a column. At this time articles on construction jobs where Bucyrus or Erie shovels have been used, with photos of operations, are especially desired.

*The American Perfumer & Essential Oil Review*, 432 Fourth Avenue, New York, uses technical and merchandising articles not exceeding 3000 words, also news of makers of perfumes, toilet preparations, flavors, and similar products. The editor, S. S. Mayham, is not interested in activities of retail stores, beauty shops, treatments, etc.

*The American Builder & Building Age*, 105 W. Adams Street, Chicago, buys brief descriptions, with photo or drawing, of short cuts or kinks applicable to the building industry.

*Lone Star Constructor*, Construction Building, Dallas, Texas, C. A. Crow, editor, reports that it does not buy manuscripts.

*The Art of Mosaics & Terrazzo and Tiles & Tile Work* have moved their editorial offices from 221 E. Twentieth Street to the Daily News Building, 400 W. Madison Street, Chicago.

S. G. Swift is the new editor of *Toilet Requisites*, 250 Park Avenue, New York. Mr. Swift writes: "In the future we shall not be paying strictly by the number of words; rather, we shall pay by the number of words that we can use, although that will make little difference in checks because we are setting a minimum of \$10 for a one-page story. Naturally, if it is a good one we will do better than that." Articles for *Toilet Requisites* must be informative and such as could be profitably read by any person in any way identified with the selling of toilet goods. "There isn't a day," states Mr. Swift, "that we don't receive from a dozen to fifteen trite, banal stories which, regardless of how well written, are still trite, banal stories. All of these we send back."

*Packaging Record*, 1465 Broadway, New York, is not at present in the market for any editorial matter, according to word received from Clyde B. Davis, editor.

*National Jeweler* should be listed at 536 S. Clark Street, Chicago. 436 "slipped through" in the June market tips.

*Texas Commercial News*, formerly at 501 Kirby Building, Houston, Texas, has been sold and moved to Dallas, Texas. It offers little market for articles outside of Texas.



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For those who are not lured by large promises but desire really professional instruction, sympathetic frankness instead of flattery, and a teacher with a thorough knowledge that does not have to rely upon endless technicalities and formal rules. Mr. Hoffman's standing in the magazine world is known. An editor for 25 years (*Adventure*, *McClure's*, *Delineator*, etc.), he is particularly known as friend, helper and developer of new writers. His two books on fiction writing are standard; he has proved his own fiction ability. Individual instruction only; no classes, no set courses, no assistants. No marketing—that is a specialty in itself, requiring full time for best results. No poetry, plays or scenarios. A specialty is made of "one-man" courses, the course in each case being entirely dependent upon the needs of that case. Write for Booklet A.

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"HOW TO WRITE A SHORT SHORT-STORY."  
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"HOW TO WRITE A MODERN CONFESSION STORY."  
"WRITING THE MODERN SEX STORY."

The four books YOU SHOULD GET AT ONCE, in order to HIT THE BEST PAYING MAGAZINES TODAY. **SPECIAL OFFER: ALL 4 BOOKS FOR only \$2.00! ALL WRITTEN BY ME FROM PRACTICAL EXPERIENCE. ORDER TODAY, WITH REMITTANCE.** Joseph Lichtblau, AUTHORS' AGENT, P. O. Box 10, Station "R," New York City.

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Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand motives, etc. It's a splendid test of your story instinct. Send for this free analysis. Try it, and receive expert critic's opinion, also booklet, "Short Story Writing."

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In either case you will need **PLOTTO: A New Method of Plot Suggestion for Writers of Creative Fiction**, by William Wallace Cook. Indorsed by such famous editors as Col. S. S. McClure, and used and recommended by such noted authors as H. Bedford-Jones, Vic Whitman, T. T. Flynn, Erle Stanley Gardner, Marshal South, Hubert La Due, and others. Send stamp for descriptive booklet.

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**The Artistic Touch**, a feature of my work, will add to the appeal of your manuscript. For years I have prepared manuscripts professionally for exacting writers. Typing rates: 50c per 1000 words (hand-written copy, 75c); includes carbon copy, correction of minor errors. Poetry, 2c a line. Rates for special service on request.

**AUTHOR'S SERVICE**

Research for theses and manuscripts in third best reference library in United States, Goodwyn Institute, Memphis, Tennessee, Classified clippings.

Typing with minor corrections, 50c per thousand words. Free carbon.

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The charges for Reading, full letter of Criticism and Advice

Regarding Markets, are as follows:  
1,000 words or less...\$1.00 2,000 to 3,000 words...\$2.25  
1,000 to 2,000 words...1.60 3,000 to 4,000 words...3.00  
4,000 to 5,000 words...\$3.75

Words over 5,000 in one manuscript, and up to 10,000 words, 50 cents additional for each thousand words.

For more than 40,000 words, special rates on request.

Poetry: Three cents per line, minimum charge \$1.50. Special rate for 200 lines or more submitted at one time.

**TYPING**—50c a thousand words. With carbon copy, 75c. Revision, editing, or rewriting if requested.

30 Textbooks for Writers. Catalogue on request. Correspondence invited. Revision of book manuscripts a specialty.

James Knapp Reeve and Agnes M. Reeve, Editors

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Typing; correction of minor errors; careful punctuation and paragraphing; one carbon. 50 cents per 1000 words. Poems, 1 cent a line. Grammatical revision of prose, 50 cents per 1000 words; verse criticism, 3 cents a line.

**AGNES C. HOLM**

(Author of "Paragraphing for Suspense," "Evolution of a Poem," etc.)

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**LILLIAN WINGERTER**  
WAYNESBURG, OHIO

*The Merchandise Manager*, 105 E. Forty-second Street, New York, is a magazine for major executives in department stores—especially the 2600 larger department stores which collectively do an annual sales volume of about five billion dollars. Material for the publication will be written and edited from the point of view of the store executive—merchandise managers, store owners or principals, sales managers and superintendents, advertising managers, publicity directors, store managers, adjustment managers or supervisors, directors of personnel training, etc. It will largely be written by the leading men in the merchandising profession, but supplemented by articles from other sources dealing with the following subjects: merchandise management; sales planning; analyzing consumer demand and buying habits; mechanics of merchandising as applied to specific departments or groups of related departments; outstanding store-wide selling events and how they are put over; successful departmental promotions; window displays, interior floor and departmental displays; personnel direction and training; methods of compensating salespeople with a view to increasing production; increasing efficiency of non-selling departments; methods of developing capable buyers; store operation and maintenance; store planning. "Shorts," illustrated, will also be used. Payment will depend on value of article. \$3 each will be paid for photographs, preferably informal snapshots, of merchants and other important executives who are breaking into the news. These are for a pictorial feature called "Men of the Month." Mrs. Louise V. Sloan, formerly connected with the interior decorating studio of Good Housekeeping, has joined *Merchandise Manager* as home furnishings editor.

*Tires*, 420 Lexington Avenue, New York, Jerome T. Shaw, editor, is the latest trade publication to change to pocket size. This will mean that feature articles must be kept within 1000 words.

*India Rubber & Tire Review*, Akron, Ohio, Wilbur R. Hanawalt, associate editor, is in the market for some interestingly written articles of about 800 words, with art. "Our measuring stick for these articles will involve these questions: Does it catch the attention and hold it by lively style and the elimination of unnecessary matter? Does it give the super-service operator ideas that he can apply to his own business? It should be as short and snappy as possible to give the reader the greatest value for his time."

*Radio Open Time Service*, the Bartnett Publishing Co., Chicago, Ill., reports: "We do not use any material except information furnished from the station."

John A. Cronin, formerly managing editor of *Materials Handling and Distribution*, 420 Lexington Avenue, New York, has been appointed editor.

*Tire & Auto Accessory Topics*, 250 W. Fifty-seventh Street, New York, has been suspended.

*Beauty Industry*, 386 Fourth Avenue, New York, is a new fortnightly publication for manufacturers and jobbers in the beauty goods field.

*Hotels & Resorts*, 5 S. Wabash Avenue, Chicago, C. H. McBride, editor, is a monthly paying ½ to 1 cent a word on publication for articles on practical hotel operation. The editorial policy has been changed to include smaller hotels.

*Linens* has been purchased from the Hoffman Publications, 114 E. Thirty-second Street, New York, by the Haire Publications, 1170 Broadway, New York.

*Chile Pan-Am*, 17 Battery Place, New York, is the new title of *Chile Magazine*, issued since 1926 by Chile Publishing Co., which has adopted a new format and policy. E. Bruguere, associate editor, writes: "We are anxious to receive articles of from 500 to 2000 words in length having a news value or news lead of an important occurrence in South or Central America or the Caribbean, during the month. Any subject, from travel and art to politics and finance, may be dealt with. Just now we have a particular demand for features based on personalities in Latin America. We have no requirements for fiction, poetry, or jokes. Accompanying photos and snapshots are appreciated but not essential, and are paid for at rates of \$1 to \$5. Material is judged by its timeliness and news value, and is paid for accordingly, on acceptance; reports within two weeks. No by-lines are given on material under 1000 words. We suggest that prospective contributors familiarize themselves with the style and policy of the magazine before submitting manuscripts. Earl K. James is editor."

*The Restaurant Man* is now located at 270 Washington Street, Brooklyn, N. Y. Clarence Kozlay is the new owner.

Henry Sucher has succeeded Clinton G. Harris as editor of *Nugen's*, 239 W. Thirty-ninth Street, New York. Mr. Sucher at one time was associate editor.

*The Glass Container* has been bought and merged with the *Glass Packer*, 25 W. Broadway, New York. The merged publications will bear the name of *The Glass Packer*. The first issue appears in July.

A reader sends the following list of publications, letters to which were returned stamped "out of business":

*Michigan Manufacturer & Financial Records*, Transportation Building, Chicago.

*National Industries*, 910 R. B. Building, Huntington, W. Va.

*Shoe Topics*, 207 Essex Street, Boston.

*Ohio Valley Furniture Journal*, 419 Elm Street, Cincinnati, Ohio.

*International Tailor*, 312 E. Twenty-third Street, New York.

*Illinois Retail Merchants' Journal*, 1449 Devon Avenue, Chicago.

*The Link*, 351 Jay Street, Brooklyn, N. Y.

*The Wave*, 470 Stuart Street, Boston.

*The Truck Owner*, 209 Ninth Street, Pittsburgh.

*The Restaurant*, 66 Fifth Avenue, New York.

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